
BINARY AND TRINITARIAN THOUGHT DIALOGUE IN THE FOCUS OF PRE-ROMANTIC MELANCHOLY PROBLEM

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Abstract

The article examines a set of problems of modern scientific knowledge related to the interaction of binary and Trinitarian thought on the example of the transitional phenomenon of pre-Romanticism poetics genesis and evolution in the world literary culture. The study of the general theoretical aspects of the issue involves philosophic and Natural science data. The focus of the first section of the article is the general theory of Trinitarian concept that has actively been studied by Science since 1990s. Here, an explanation of the complex of research methods used in the study is given. The interaction of binary and Trinitarian thought raises the question of the logic of their transition, in this connection one of the dominant roles is played by *diplastiya* phenomenon, based on the principle of combining elements, mutually exclusive. Dynamics of binary structures in the light of this problem is in the focus of the second section of the article. The first holistic phenomenon of a new transition type in the culture of the New Age is pre-Romanticism. The third section of the article is dedicated to the excursion in its history and theory from the perspective of the binary and Trinitarian thought dialogue. The fourth section of the article shifts the focus of analysis onto one of the central pre-Romanticism concepts – that of melancholy. In the framework of the dialogue of binary and Trinitarian thought the authors examine the multi-polar, sentimental pre-Romanticism nature of Melancholy concept on the material of the late 18th – the early 19th century Russian poetry. The study involves the necessary European context of English and German literatures. The two final sections of the study cover, respectively, the previous testing stage of the development and the main theoretical and methodological perspectives of the forthcoming stage.

Keywords: dichotomy, *diplastiya*, systemic triad, mid-culture, pre-Romanticism

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1. Dialogue of binary and Trinitarian thought as general philosophical problem in the context of modern civilization strategies - set of research methods

In the late 20th – the early 21st centuries the epoch of globalization commenced to assert itself more confidently as a most complicated new era in the history of human civilization. The split in the various fields of society and culture, the tragic confrontation of nations and states – all this cannot but cause concern for the fates of humanity, civilization and culture.

Philosophers, cultural historians, political scientists often ascribe the origins of many today's conflicts to the long reign of the binary oppositional thought, with its typical hard division of the world on the principle of weaving and confrontation of two opposing elements: either – or, yes – no.

The Trinitarian system, which is based on the connection of three interacting elements, is perceived as a more viable [1]. Much as well as dominant in this phenomenon is explained by the fact that the triad, in contrast to the binary system includes a third, harmonizing, 'reconciling' element [2].

The history of the development of socio-humanitarian sphere of civilization, culture, literature and art in particular, shows an infinite variety of relationship forms of both binary and Trinitarian systems as well as their relative isolation and confrontation in certain periods. It seems that the most productive is dialogue - 'interpenetration' in which one of the systems, either binary or Trinitarian, performs a dominant role, while the other is in a potential state, but is able to be actualized in a different historical and cultural context. It is on this foundation, that the basis for a productive search for a 'middle path', able to lead to the resolution of the contradictions in the social and cultural life of the world community, should be developed.

Trinitarian thinking enables to include a variety of phenomena of human culture into the orbit of understanding and discover their deep correlative relationship [3, 4].

In times of crisis and turning points of the development of society, in 'explosive' moments of cultural and historical development [5, 6], the role of behavioural interactions and binary and Trinitarian system correlation increases several times.

In similar conditions at the turn of the 19th and 20th centuries it led the famous philosopher Nikolai Berdyaev to establish the concept of the so-called 'mid-culture' [6]. Modern scientists have developed the hypothesis [7; A. Davydov, *Formation of 'median culture' in Russia*, 2002, <http://cheloveknauka.com/stanovlenie-sredinnoy-kultury-v-rossii>, accessed 28.01.2017] and now the concept 'mid-culture' holistically refers to the central, dynamic area of culture in which there are processes that contribute to the achievement of the unity and stability of the spiritual life of society.

The problem of the relationship of binary and Trinitarian structures is a research area of not only culture experts, but also researchers of other fields of Science [1, p. 121-124]. The pursuit of philosophical reflection on this issue, the

desire to understand and to give a philosophical explanation to new discoveries in the field of modern science is becoming more profound nowadays [8].

The modern science offers to create a new holistic view of the world as seen and understood through the ‘unified theory of interactions’ on the basis of the dialogue of binary and Trinitarian structures in Physics and philosophical concepts [9].

The eastern scholars argue the procedural nature of binary and Trinitarian paradigms dialogue. The dialogue is the time of development, movement, change, the universal interaction of opposing force fields in a single cosmic body. In ancient Chinese writings (‘Book of Changes’, ‘Book of Tao and Te’ and others) the doctrine of duality (of two opposites: *Yin* and *Yang*) is combined with the idea of the Trinity (the concept of the so-called ‘trigrams’ as different stages of *Yin* and *Yang* transformation process). The ancient ‘Book of Changes’ defines the concept of ‘midst’ (*zhong*) between two opposites and puts a third beginning into the system of understanding the world [9, p. 28].

In the teachings of Western philosophers, binary and Trinitarian systems are considered mainly in the substantial terms, the focus is on the study of the structure of the Trinitarian system as a system consisting of three principles: the material, the ideal, and the spiritual (Aristotle’s triune, Christian Trinity, and others) [9, p. 490].

Both approaches, ‘procedural’ and ‘substantial’, are used in modern research of the problems of interaction between binary and Trinitarian.

Depending on the element connection type and the very nature of the systems development, three kinds of triads can be identified:

- linear, where all elements are arranged on the same axis in the semantic space. For example, 1 – 10 – 100 or left – centre – right;
- transitional, where one element is raised to a higher level, representing an output to synthesis. A classic example is the Hegelian formula: thesis – antithesis – synthesis;
- systemic, where three equal elements are at the same level of generality. A geometrical image is a horizontal equilateral triangle (for more details see [1, p. 11]).

The systemic triad is recognized as most productive. ‘Transitional’ and ‘systemic’ types of triads are, ultimately, nothing more than the two options of binary and Trinitarian thought interaction. The first way is based on the principle of ‘removing’ contradictions (the world-famous Hegel’s concept), the second is based on ‘holding’ contradictions (Nishida Kitaro) in the triad [10].

Trinitarian research method in the substantial aspect is used in Computer science: as a basis for the construction of the so-called “post-neoclassical informational model of the world” (Info world) [11]. Different information and conceptual variations of the uniform ‘ternary model’ dominate at a particular stage of historical development of Science:

- ‘ternary’: in which case, there is virtually no relationship between the elements;

- ‘Trinity’: where a pair of dependent elements appears in the system and they begin to interact in a certain way;
- ‘Trinitarian’: where the basic elements are inseparable and indivisible [11].

2. Dynamics of binary structures and phenomenon of *diplastiya*

The productivity of Trinitarian thought is even more clearly visible against the background of binary law dynamics.

One of the first frequency options is an option of stiff opposition with a characteristic contrast according to the laws of semantic logic or value relationship (yes – no, either – or), e.g., subject – object, friend – enemy, West – East, etc. In literature, this option occurs predominantly in mature literary trends with clear-cut programmes (such as Classicism, Romanticism). Alongside rigid opposition relationship, as researchers emphasize, there also exists “... a set of relationships of transition type” (e.g., sensibility – mind, flirtation – love, etc.) [12].

The relation ‘chaos’ of the conjugated elements in this ‘oscillating binary’ can give rise to a certain kind of ‘order’, i.e., an ability to “connect anything and everything” [13], but at the same time maintaining the framework of binary opposition. It is *diplastiya*, “the principle of combining elements simultaneously excluding each other” [13, p. 329] (and – and, both that – and that).

The effectiveness and efficiency of the principle of *diplastiya* is most clearly manifested in the field of art, both in microstructures and macrostructures. *Diplastiya* opposition, for example, is at the heart of such ancient phenomenon of human culture as symbol, symbolic imagery [14]; *diplastiya* performs a significant, ‘search engine’ role in transitional literary phenomena (such as pre-Classicism, pre-Romanticism, etc.), forecasting new trends in literature and art [15].

Mobility, diversity, uncertainty of relationships in binary structures can be represented bodily as the following process: dichotomy (stiff opposition) – transition – randomness – *diplastiya*.

3. Literary culture of pre-romanticism in the focus of Trinitarian and binary thought dialogue - some regularities

The transient phenomenon of pre-Romanticism in the world literary culture is significant in terms of the regularities that are in the sphere of the study in several aspects simultaneously. Firstly, there is an evident dynamic binary and Trinitarian thought dialogue in pre-Romanticism.

On the one hand, it is an axiom that the pre-Romanticism world view is based on the principle of the so-called ‘three worlds’ according to which there is, between sovereign and largely contrasting worlds of Earth and Heaven, a ‘layer’ – a sphere of habitat of a universal ‘genius’, for whom both ‘top’ and ‘lower’ worlds are available, as well as some special new knowledge that cannot be reduced to any of them.

On the other hand, the 18th – 19th century's Russian pre-Romanticism poets, for example, feel free and harmonious, turning in their philosophical speculations and ideas to the binary nature of the Universe, which is based on the unity and the opposition of the two contrasting principles. This trend is clearly visible in the famous elegy 'Shore' by Nikolai Karamzin (1802) and especially in an early meditative poem 'Life Uncertainty' by Mikhail Muravyev (1775) [16].

Secondly, a not less important regularity is observed: this kind of the binary and Trinitarian 'weave' significantly updates and activates the phenomenon of *diplastiya* in the system of pre-Romanticism. At the levels of figurative poetics, motifs and dialogue between different literary trends, the tendency is clearly seen in the ode 'Music, or Seven Tones' by Nikolai Lvov (1792) [N. Lvov, *Music, or seven tones*, 2016, <http://rvb.ru/18vek/lvov/01text/01versus/02miscellanea/013.htm>, accessed 28.01.2017].

The symbolic image of music as harmonizing, spiritual foundation of the world is revealed according to the aesthetic category of beauty. The key word in its characterization is 'tune', 'harmonious' (power), i.e. harmony: '... only the heart understands it...' (hidden polemic with Classicists). This 'integrating element' is based on the principle of *diplastiya*. The ode title 'Music, or Seven Tones' contains not only an indication of the seven basic sounds of the diatonic scale, but also a hint to the harmony of the sky (the seven planets). In romantic poetry, 'music of the spheres' becomes a symbol of the unattainable ideal, while the *diplastiya* image base fades away.

In the emerging Trinitarian structure of the ode 'Music, or Seven Tones' the value, suggestive, expressive function of the base image is emphasized due to the richness and dynamism of emotional connotations that seem to be 'enveloping' its *diplastiya* basis and pave the way for further transformation of binary and Trinitarian thought dialogue.

The third and most prominent regularity is that key concepts of pre-Romantic thought are clearly gravitating to the systemic 'triune'. The vast majority of researchers of the pre-Romanticism phenomenon (from the 1900s to the 2010s) converge in recognizing the crucial role of three concepts in this system: History (the new historical consciousness, new historicism) – Melancholy – Genius.

The two extreme poles are, in the logic of the general regularities, the exploring persona's movement to the world 'outside' (Historicism as a way of understanding the laws of the organization of Being and human lives in it) and to the world 'inside' (Genius as the centre of the study of the sovereign 'Universe spirit') respectively.

The medial link, Melancholia, on the one hand, can be 'dissolved' in each of these two principles. For example, as a result of its 'laying' on the philosophy of History, the pre-Romanticism philosophers produce a well-known axiom-formula of recognition in the Past of the 'enchanted sadness' in the mystery of National [17] (the metaphor is used, in particular, by one of the forerunners of the Russian Romanticism Andrei Turgenev). The projection of melancholic

pathos on the Genius's 'I-philosophy' creates one of the dominants of 'Graveyard' branch of world's pre-Romanticism (English and Russian in particular), that is a dialectically contradictory image of the 'angel of death' [18, 19].

Let us assume that Melancholy as a life doctrine envisages the authors' position in the genre of pre-Romantic poem [20], and in case with a different correlative conjugation one can speak about an obvious 'melancholy dictatorship' in pre-Romantic cosmogony, emanating from the concept of Genius transforming the Universe. Finally, all the three key concepts may not seek to subjugate each other – as it may be assumed in the frame of the world's 'melancholy school' [19, 21] genesis and evolution, the realization of the principles of classical 'systemic triad' occurs and three absolutely equal components get to a single 'community level' that combines them.

4. Concept of melancholy - between binary and Trinitarian

The Cult of Melancholy, largely determining the poetics of the 1780s – the 1810s world literary culture, forms one of the backbones of pre-Romanticism poetics in general. An idea of the existence of a solid 'melancholy school' in poetry gains all the more solid grounds in the modern scientific thought.

The polarity of the perception of the world originally embedded in the phenomenon of Melancholy is fuelled by its *displastiya* nature [22, 23].

In England in the 1620s, melancholy was examined from a negative-medical point of view, providing anatomic descriptions to the disease of the human soul (Robert Burton and others). However, Anthony Ashley Cooper, 3rd Earl of Shaftesbury in his aesthetic doctrine united "... melancholy and enthusiasm ..., <synthesizing originally> ancient tradition of Horacian solitude with intense Christian spirituality ..., <and enthusiasm here> resembles a pleasant delight of ancient poets ..." [22, p. 109]. All this directly stimulates the development of a new pre-Romanticism world view in English literary culture (for more details see: [24]).

It is *diplastiya* potential of Melancholy as a human cultural phenomenon that gives it an access to the productive horizons of philosophical and aesthetic thought.

The influence of the English cultural tradition on the European pre-Romanticism with its 'main mood of melancholy, sadness' is very significant. So, philosophy of landscape art comes to the forestage. The art combines both "... features of oriental flavour (... Park ... instilling fear <and> admiration ...)", and the principles of the construction "...emphasizing melancholy, dull colours of the national landscape" [25]. Apparently, under the influence of poetics of the latest moment, already in France, due to the Rousseau's philosophy the world view of melancholy solitude develops [20, p. 25-26, 79]. And from Rousseau – through the 'Stunner' in Germany and beyond, as N. Kotlyarevsky wrote in the early 20th century, a straight path leads to the so-called philosophy of 'cosmic woe' in the European 'pre-Byronism' [26].

Melancholy both as a philosophical and a poetic category initially predisposed to duality, still being in deep connection with a complicated internal human psychology (from attraction to the abyss of the crisis and denial of reason – to a spiritual take off on a new intuitive base). Melancholy's 'dual' nature allows interacting remarkably and productively with such a dominant category of the New Age aesthetics as Sublime [27, 28].

Melancholy poetics is involved in the Trinitarian relations with the two leading concepts of the human consciousness as Death and Immortality, transforming the philosophical lyrics essentially [23, p.118]. The problem backs to the origins of such a well-known phenomenon of the European pre-Romanticism as Jungianism, Jung's tradition [29].

It is remarkable that the European 'Graveyard poetry' interacts with the ideology of global Freemasonry, creating new artistic and philosophical variations of the motive of the so-called 'sublime catastrophe' [30]. Such a view of the world finds its generalizing conclusion in E. Burke's teachings of Sublime as of Terrible [31].

Finally, for the sentimentalists, who often learnt from the Freemasons, the problem of the Sublime and Melancholy correlation acquires a special moral and philosophical significance through the landscape aesthetics [32].

Ultimately, it is melancholy, "... as well as nostalgia, in pre-Romanticism that was one of the key 'syndromes' of 'the pain of being'... contributing to the emergence of a new concept of human individuality, uniqueness" [30, p. 85] (and this is an access to the cult of Genius in pre-Romanticism aesthetics).

Originating at the bosom of sentimentalism, Melancholy as a philosophical-psychological category eventually outgrows the limits of chamber of 'pleasant sadness', coming to the crisis of the turn of the 18th–19th centuries to the 'cosmic woe' poetics' that preconditioned the European process [33]. Melancholy as the world view gains new literary horizons due to pre-Romanticism.

The sprouts of Trinitarian trends in the system of the developing pre-Romanticism are largely caused by the *diplastiya* nature of the phenomenon of Melancholy. The fact is that the literary culture of the late 18th – the early 19th centuries produced two models of the concept understanding: on the one hand, Melancholy as 'a sweet, enthusiastic silence', on the other, Melancholy as 'a storm in a passionate heart'.

A bright example of Sentimental-pre-Romanticism bipolarity of the category of Melancholy is a famous poem of the same name by N.M. Karamzin (1800), created just at the turn of the two centuries [34].

Diplastiya potential of Melancholy directly continues in its influence outside – on a pre-Romanticism concept of the poetics of nature. A 'friendly contrast' of the images of Evening and Night is notable here.

Comprehension of the phenomenon of Melancholy by the Russian pre-Romanticism from the perspective of the poetics of Evening, apparently, can be attributed to the time of creation of the lyrical and philosophical miniatures 'Part

of Sun Setting Picture' by I.I. Hemnitsler (about the end of the 1770s – the early 1780s) [35].

It is Evening as a world understanding that connects, synthesizes the concept of Melancholy with the aesthetics of Sublime. The sketch by Hemnitsler put in parallel the state of mind of the narrator and a similar movement towards 'melancholy' of the fading sun at its decline. Later the development of this psychological discovery leads Nikolai Karamzin's well-known follower Peter Shalikov, as well as some other poets of the late 18th century, to the creation of an entirely original 'nature-psychology', which is based on viewing the existence of the world's special 'Evening aura' as imparting its flavour to everything.

The Night following the Evening moves Melancholy poetics to a different plane, far from Sentimentalism. A lyrical experience of one of the forgotten poets of the time, M. Magnitsky – 'Night' (1796) is notable in this sense [36]. The growing tension of the foreboding disaster, powerful bright colours, a typical poetics of illusory – all this, together with the ideas of Sublime as Terrible, transfers the poem poetics to the developing literary tradition of Romanticism.

In the triad 'Evening – Melancholy – Night', as it is seen, the studied phenomenon is in a dependent position, reflecting a ternary system in pre-Romanticism, defined by the duo-dialogue of Evening and Night.

Nevertheless, not everything is definite. Trinity, as shown by recent philosophical studies, clearly tends to complication into Trinitarian. This is where the concept of Melancholy is gradually freed from its 'service-dependent function' commencing to synthesize 'triple system' on a new basis. In particular, in the Russian sentimentalism of its later variations Night 'takes over' some of the characteristic signs of Evening philosophy that preceded it through the poetics of Melancholy. Therefore, for example, in the lyrics of Mikhail Muravyev and Ivan Dmitriev this symbolic image is interpreted quite differently: in the tone that is very close to Karamzin's, cf.: I. Dmitriev, 'Night', 1796 [37]; M. Muravyev, 'Night', 1776, 1785 [16, p. 159].

Finally, the laws of Trinitarian thought win within the system of the concept of Melancholy. This is first of all due to the transfer to the image-thematic complex Daydream – Sleep – Dream that is a cult for pre-Romanticism and Romanticism. The concept of Melancholy that occurs at the intersection of these trends can be described as Melancholy of the idyllic model with the cult of Dream [38].

However, as the result is rather pessimistic, the arising Trinitarian can be finally represented as the following chain of inter-conversions: Melancholy – Imagination – Intuition – Death.

The situation significantly changes where the concept of Discord commences to penetrate into the idea of the idyll of nature. The 'Energy Centre' is a 'soliloquy' of the lyrical 'I' to some messenger from the world of 'nature melancholy' (see such authors as Peter Shalikov, Alexander Meschevsky, and, partly, Vasily Popugaev).

Mikhail Muravyev is significant in this respect in the elegy 'Night' for he finishes it by bringing the poetics to the 'pre-crisis' through the pre-Romanticism organic tune of 'move to the dark area of sleep'. However, this option is not stable, tending to transformation, and then actually to a 'self-denial' through the inclusion of a range of new themes and motifs. Significantly it is displayed in a didactic and philosophical poem 'The Old Man' (1796) by Gabriel Kamenev. There is the movement of the Melancholy poetics of Sublime towards Death cult that is oriented to the subject of 'Graveyard poetry', found in early Romanticism [39-42].

Turning to the dominant 'night chronotope', it is necessary to note that the idea of 'poetry of Night and Graveyards' as a sovereign area of the European pre-Romanticism appeared in Phillippe Édouard Léon van Tieghem's works [29, p. 3]. The origins of 'Graveyard poetry' can be traced in the early 18th century's English literature [30, p. 46].

In the Russian pre-Romanticism, a new model of Trinitarian with a final dominant role of the concept of Melancholy is represented by an elegy 'Desire of tranquility' (1800) by Gabriel Kamenev that is a free translation from the German Romance poet E.-Ch. Kleist, in which the unsteady layer of melancholy laments about the losses occurs due to the interchange of the descriptions of nature idyll and death crash (according to the trend of understanding Sublime as Terrible) [39, p. 542-544].

5. Discussion

The results of the systematic research conducted by the authors of this article for a number of years have been repeatedly and comprehensively tested:

- a) in an international journal [43];
- b) at several international forums: X International Scientific Conference 'XVIII century as a mirror of other eras. XVIII century in the mirror of other eras' (Moscow State University, 24-26 March 2016); International philological seminar 'Nikolai Karamzin and his time' (Poland, Warsaw, Siedlce, 19-20 May 2016);
- c) in duet monograph [44];
- d) in collective monographs [45, 46].

6. Theoretical and methodological results

For a further study of the dynamics of the relationships and interactions of binary and Trinitarian structures in the system of human culture, it seems most significant to consider the following points.

1. It is not advisable to contrast sharply binary thinking (based on the opposition of a pair of elements) and Trinitarian thinking (comprehending the relationship of three elements, one of which can act as an integrating factor). The notion of Trinitarian thought productivity does not deny the

role of binary systems in scientific, technical, and socio-cultural fields, it seems necessary to consider different options for their interaction.

2. Since the dialectic relation of the binary and ternary is conditioned largely by such transient phenomenon as *diplastiya*, it is important to consider the dynamics of the genesis and evolution, and the phenomenon.
3. Studying the problem, it is necessary to combine ‘substantial’ and ‘procedural’ approaches. ‘Substantiality’ approach (system-component analysis) involves identification of the source components of the system and their properties; with ‘procedural’ approach the subject of research is the transformations of binary and Trinitarian dialogue in the course of historical development of science and spiritual culture of society.
4. The history of literature and art development is an endless variety of shapes and relationships of binary and Trinitarian systems and their relative isolation and confrontation in certain periods. Most productive for ‘mid-culture’ functioning seems a dialogue-mutual penetration, combination within a single phenomenon (and even within a single literary work) of both systems.

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